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KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers

INTERNATIONAL GUILD OF KNOT TYERS

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KNOTTING MATTERS

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To publicise events in *Knotting Matters*, note March, June, September and December are the months of publication. Although the deadline for the next issue is given at the foot of the Contents page, please note that the editors begin putting it together at least three weeks earlier.

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WANTED: IGKT Necktie

Jean Bell, the wife of the late Jack Bell, an IGKT member, wants to know if anyone has an unwanted IGKT necktie.
Please contact supplies@igkt.net.

ACTION REQUIRED: Editor, Proofreader

Thank you to all the 'unsung' proofreaders that assist in keeping KM error free. The more we have, the lighter the load. We always need more.
If you have Editorial skills, or would like to learn, please contact knottingmatters@igkt.net. The tasks can be tailored to your skills and time.

PLEASE NOTE: SUBMISSIONS FOR THE DECEMBER 2024 KNOTTING MATTERS MUST BE RECEIVED BY 1ST OF NOVEMBER

FRONT COVER: TURK'S HEAD ON KING SPOKE OF WHEEL - STAR OF INDIA - PHOTO BY DAVID S CLARK

Editorial

This was a difficult, but rewarding issue. Difficult, because free time in the summer is always hard to find. Difficult, because sharing the workload sometimes means taking more time to organize, prioritize, and manage.

The mistakes and ommissions that remain in this issue are mine. Your proofreaders have done a yeoman's job of cleaning up and improving the spreads they saw. Please join me in thanking them.

As always, the rewards are in the interactions with IGKT members. Your diverse interests still amaze me. This Cerberus, tied by Frank Brown, arrived by mail from Australia. It made a difficult KM especially rewarding.

— Steve Drew

Cerberus by Frank Brown

Letters to the Editors

Hello Cerberus,

I'm a long time IGKT member and one of the volunteer sail crew at the Maritime Museum of San Diego (MMSD, sdmaritime.org). I'm also serving as the local contact for some of the arrangements for the AGM at the MMSD in October.

The flagship of the Museum is Star of India, an 1863 iron barque which we sailed last November to celebrate her 160th anniversary.

Some time ago, Star needed a new Turk's Head for the King Spoke of her wheel. I made some suitable hemp cord and tied an eight lead, thirteen bight, two ply knot with an O1, U2, O1, U2, O1 herringbone pattern.

Might the attached photos be suitable for inclusion in Knotting Matters?

Best regards,

David S. Clark

"It ain't so much the things we don't know that get us into trouble. It's the things we know that just ain't so."

Ed — See cover. Your, at the deadline, submission pipped all to the post.

Star of India - photo by Ted Walton

Hello Cerberus,

We clearly need to do a better job spreading the knotting word. I play the NY Times Connections game most mornings. The aim is to group four words that share a common thread. On April 20, 2024 there was one grouping that was the hardest for their readers. How about you KM readers, I know you can solve the 'hardest', but can you get all of the connections?

— Tangled up in blue, Brian Mann

Answer: https://tryhardguides.com/nyt-connections-answers-april-20-2024/

CROCK	POLE	SHEEPSHANK	HORNS
HURDLE	GOATEE	HOGWASH	HITCH
HORSEFEATHERS	BOWLINE	BATON	BUNK
TAIL	PITCHFORK	BEND	HAMMER

Hello Cerberus,

You may have noticed in the French IGKT emails that someone has posted pictures of a mug with pictures of knots. The handle is shaped like a cleat and there would be two lengths of cord provided for practice when the mug is bought.

The thing that caught my eye was the instruction on the base of the mug, presumably for those without any practical skills and which I hope all knotters would have realised before purchase.

Best wishes,

Richard H.

Hello Cerberus,

In response to your request for Yuletide project ideas in the latest KM (KM163), please find attached shots of some knotted articles. I also made a net bag for a bottle holder but can't find it and don't have a photo — looks like a small string shopping bag.

BTW, I liked the cartoon of the apes in KM163. When lecturing, I usually tell my audience about apes making nests.

Cheers,

Frank B.

Hello Cerberus,

Could I have some help in identifing my knot? I have been using it in place of a bowline for many years. Shown below is the progression for tying it.

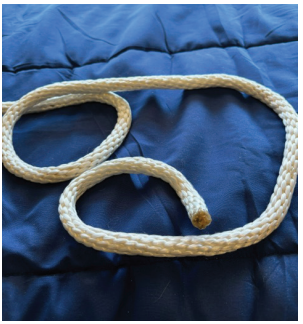
I like my knot as a loop knot because it's easy to tie and the loop size is adjustable fairly easily before you tighten the knot.

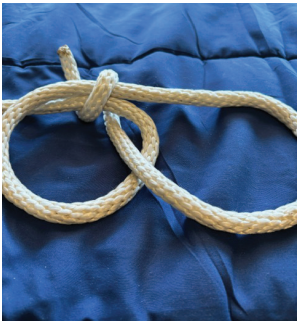
This is not true of similar loop knots such as the Halyard Hitch, the Midshipman's Hitch and the Bowline.

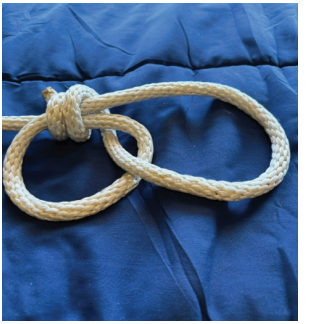
And my knot leaves a loop which the Halyard Hitch does not. And the loop of the Midshipman's Hitch can disappear if the knot is not tightened before you pull on the standing end. By the way, the Bowline can leave some of the working end in the loop if you "go around the tree" in the wrong direction.

I am hoping you will be able to tell me the true name of my knot since I am pretty sure I am not the originator of it.

Best regards,
Dave Perry







Hello Cerberus,

I am a keen knot tyer and use knots on a daily basis as a rigger in the entertainment and construction industry. I undertook an apprenticeship at the CuttySark under Ian Bell and worked on HMS Warrior, HMS Victory, The Golden Hinde, HMS Trincamolee and more. I met some incredible people during that time and some were members of your guild.

I hope to be an active member and plan to share pictures and perhaps small humble articles about the type of knot tying and modern rigging methods we use in the entertainment and TV world if you think that may be of interest.

Kind regards Neill

Not Just Rigging Ltd

Ed — Absolutely. We'd love to see it.

Hello Cerberus,

I've just perused the IGKT President's 'Ropeworks Group' on Face Book and noted that Joe Bennet posted that his blog had been hacked, some tutorials had been removed and as such he would no longer be using it. It got me thinking…. which is always dangerous.

I have been a long time admirer of Joe's work. It is in my unasked opinion, so detailed, precise, beautiful and most importantly, unique that his work, his methods and tutorials should be preserved.

In fact, the preservation of his work and methods should be a goal of the IGKT and the committee/executive should take action to help Joe preserve it. Can Joe's work have specific space on the IGKT website or second best, collate his work and give him his own Knotting Matters? This is second best because there would be no ability to build on the knowledge.

I have no personal connection with Joe, I have never met or conversed with him. However, I believe Joe's work is of such a high standard that his work and methods should be preserved. It has the ability to inspire both experienced and new knotters and to attract non knotting fibre artists. If the IGKT is serious about its goals, it must do whatever is necessary to promote and preserve Joe's work.

Respectfully

Mark Delaforce

Ed — It was brought to our attention that September 19th – the day after 'World Knot Tying Day' is 'Talk Like a Pirate Day' which was started for fun in 1995 and is still going strong.

For those needing help, please visit https://bit.ly/KM164-2

Arggghhh, en don't forgit to send us yer World Knot Tyin' Day pictures.

Not only Knots

by Frank Brown

I am a keen user of Skype and regularly use it to call Guild members overseas and in Australia. After a recent chat with Richard Hopkins one evening--- his morning, it dawned on me how big a role IGKT and it's members had played in my life for decades. As well as increasing my knot knowledge, a number of pleasurable experiences occurred that were all due to fellow IGKT members.

Shortly after retiring, my wife, Lynn, and I headed for the UK to attend a guild meet in Fareham. We wandered the hall admiring the work of so many talented people, I somehow got into the good graces of a couple of knotters who invited me to visit a marine college in nearby Southampton with them. We were shown a ships bridge simulator and actually allowed to play in it. The scenario was a 70,000 ton tanker steaming up the Bosporus, dodging idiot skippers, and coping with fog and nightfall. The realism was awesome and unforgettable.

At other times in England: we were taken to the Black Country Museum by Richard, shown some fascinating country in the Lake District by Eric Greenough, guided round the train museum and the Shambles in York by the Pearson's, and advised on the best way to see the Cheddar Gorge by Richard. The visit to the bell foundry in Loughborough would never have occurred had we not been with the IGKT that year. Also at Loughborough was the introduction to Malbec on a narrow boat by David and Penny, Unforgettable!

In France, Charles Hamel, on separate visits, took us to Provins, a lovely and very old village in the country, Chartres, but best of all, Les Trianon and Marie Antoinette's faux ferme. Pure magic.

In Hong Kong, Glory Ling took us up into the high country of the New Territories as well as showing us market garden run by the Boy Scouts and a walled village, neither being on any tourist itinerary.

In the USA, we enjoyed a tour of the "Eagle" during a meet at Long Beach. This was particularly memorable as that vessel had been a focal point during bicentenary celebrations in Hobart, but only VIP's got on board there. Staying on board the Queen Mary in LA was a notable and enjoyable event. Staying with Sam and Missy Lanham in Texas (twice) was unforgettable, particularly the visit to the Alamo and the River Walk. In Aus, the visit to Raymond McLaren's business in Moonbi was mind blowing. An awesome sophisticated factory in a small village in outback NSW was definitely one for the books.

Apart from the things I have learned, the friends I have made, these happenings and places we have visited would not have occurred had it not been for my membership of IGKT. I am truly grateful.

Hello Cerberus,

At the 2024 IGKT AGM, Tim Martin, Sue Pennison and Peter Hennessey conducted a splicing workshop with a very hairy 24 mm flax rope. Here is what was produced.

Best wishes,

Agostino

4 Strand Splices from the 2024 IGKT AGM Workshop

Hello Cerberus,

I attach a video of a new knot and some photographs for consideration. https://igkt.net/images/IGKTVideos/202407NewKnotVideo.mov See photos on the opposite page. You may have to login to the Members Area for video.

It is a terminal loop, which is easily formed. It is extremely secure and can take a considerable load but it is easy to collapse and break in the event of an emergency. I have been using this knot for some time and it hasn't failed yet.

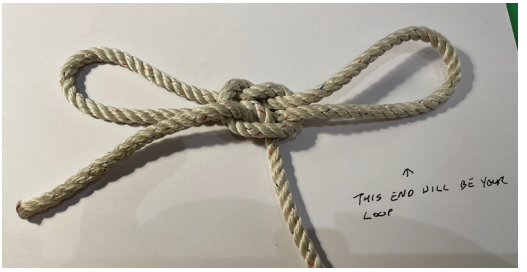
It is based on the handcuff knot tied near the end of the line which can then be formed by manipulation but also 9 times out of 10 by cracking the line like a whip, hence the name.

In appearance, it might look easy to tie but I have found that not to be the case. Trying to form the knot quite often loses the breaking ability that the whipping action imparts.

I would be grateful for comments and feedback and look forward to hearing from you.

Best wishes,

John Hall

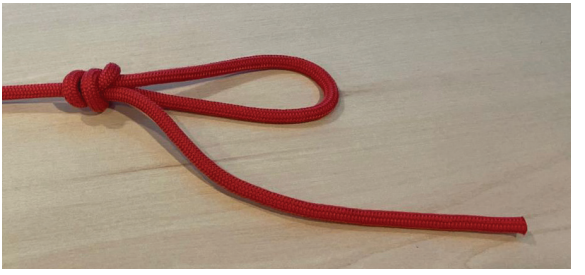


John Hall's 'Whip Loop', Just before 'whipping' to remove one loop.

Video clip: the loosely formed knot before removing one loop.

Front view before 'whipping'.

Reverse view before 'whipping'.



Front view after 'whipping'.

Reverse view after 'whipping'.

Thoughts on Braiding

by Hooey Michaels

It was inevitable that I would find my way into the world of braiding as solid ground feels more at home than nautical locales. With few exceptions I have put nautical knotting to rest and I continue in my new direction. As it was with nautical knotting, there was no one around who could teach me to braid. A book, an occasional piece of old braided horse tack found lying around the barn or corral I could study, or just feeling creative and lucky to try new things on my own. I am entirely self-taught. It has been difficult at times, and some of my methods are uncommon. What I would like to share here is a brief and uncomplicated look into the beginning of that braided landscape.

I began braiding hat bands and stampede strings for cowboy hats while I was working horseback in the Colorado Rockies. I started with easy 4–strand braids made with cheap pre-cut lace sold on 50ft (15m) spools. There was no leather prep needed, meaning no tools beyond a pocket knife, a fid, and a threaded brass needle. Of course the quality of the braid work was shamefully low, but you have to start somewhere.

I acquired more hand tools over the years, plus two bench tools: a splitter, and a string cutter. These two bench tools enabled and encouraged me to start buying leather by the hide, rather than cheap spool leather. This enabled me to cut and prepare my own quality leather lace to braid with. Initial results were good and further improvements kept coming.

More to the point, the leather preparation enabled by these tools can bring your work up to the level of "craftsmanship". As I learned how to best use them, I began to produce quality work. First, the string cutter which cuts your rough cut leather into uniform width lace. The better string cutters will also have the ability to bevel the edges of your cut lace, but the bevel comes after the splitting. Splitting shaves the lace to a uniform thickness, which in turn allows the next step of cutting the bevel into the edge of the lace to be uniform and accurate. Once your leather is cut, split and beveled, you are ready to begin braiding.

Understand that this is a very abbreviated description of what it takes to prepare your leather to begin braiding. There is more to it. Things like the choice of leather you want to work with, the type of tannage and knowing how to keep your tools in top condition for precision work. All my leather prep is checked with a micrometer as it proceeds.

There is one more thing I would like to pass along to you today. It has worked well for me, though it is my method, my preference and not a requirement. Do not try to learn all the different kinds of braids when you begin. Focus on the

few you are interested in and comfortable with. When you are good with the results you are getting, then would be the time to reach out to other types of braids to add to your experience if you want or need to. In other words, focus on Quality, not Quantity. These are my thoughts for the day. Thoughts I would hope might encourage someone with that spark of interest in braiding to take the next steps.

I currently braid several hours a day, most days of the week. The resources I have accumulated over the years, the tools, leather inventory, books and other accessories fill my small shop to capacity. All of the braidwork I produce is of my own design. Some of the tools I use are my own design as well. I have also developed a few custom hand-dyed colors that are unique and are much in demand. What I have learned is that there is always more to learn and always room for improvement. Keep things humble, keep improving your work and enjoy what you are doing. If you are ever out wandering in the American West, and see an old chap sitting back against a tree braiding the day away, come over and introduce yourself. We might have a lot in common to talk about.

To be continued.

Hooey

Ed — A 'Tafloo' is a necklace. Hooey's website, seems to be down at the moment, but can still be seen on the Internet Archive Wayback Machine. https://bit.ly/KM164-3

Assorted Taflloos with Elk Ivory — Source: https://hooeyknows.com

Dissolving String Figures into Knots

by Philip Noble

I have studied string figures for over 50 years and followed various developments and differing approaches.

From the original recordings of the final designs by Ethnologists in photographs and drawings in the late 18th Century, followed by the painstaking work of finding ways of describing precisely and unambiguously the actual making process developed by Rivers and Haddon in 1902.[1]

In the early part of the 20th century Anthropologists and Ethnologists became very interested in these intangible artefacts, hoping to be able to study population movements through this means.

However interest waned around the 1930's and lay fairly dormant till the 1970's when a new method of recording, using step by step diagrams, as was common in Japanese origami instruction, appeared for the first time.

Subsequently string figures became a real topic of interest amongst symmetry experts and those versed in the subject of Ethnomathematics. In the last 10 years, the awareness that the making of the final figure is only a small part of string figure making has been coming to the fore.

That is to say that the 'atmosphere' surrounding the making process and the relationship this has to those who are present being regarded as a vital part of the wonder of string figures.

In all these cases there is a common knowledge of how to dissolve the figures at the end of making the design as neatly as possible. This can nearly always be done by laying even the most complex of figures, down on a flat surface and, finding the exact centre of the top and bottom frame strings. (These are the strings that hold the pattern or design open.)

By taking hold of these and pulling in opposite directions the string almost magically undoes and returns to an open loop, with no knots. To fail to do this is viewed in tradition circles as a sign of a lack of understanding of or skill in string figure making.

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1 Adams CE (2004). William Halse Rivers (1864-1922). JLL Bulletin: Commentaries on the history of treatment evaluation (https://www.jameslindlibrary.org/articles/william-halse-rivers-1864-1922/)

Now it is well known that a string fixed in a closed loop cannot be tied into a knot. However what about the deliberate dissolving of a string figure by pulling apart different asymmetrical points?[2]

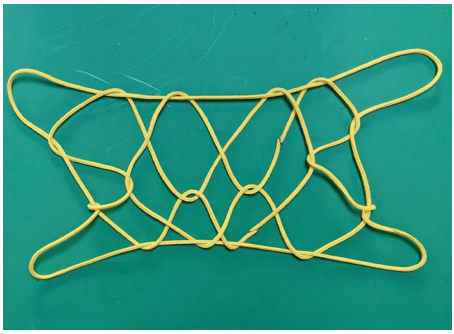
In late 2023, a new piece of research was published “Nought or Knot or Loop” , *ISFA Bulletin* (30 pp 93-112.). In it, a friend of mine, Anthropologist Cozette Griffin-Kremer, has begun to study a fascinating new approach to knot creation.

Cozette has studied what happens when strings other than at the very centre of the frame strings are drawn out. Let me illustrate the sort of interesting knots that Cozette has discovered by simply undoing a string figure by pulling it apart in an unconventional way.[3]

If you are interested in exploring this, as yet, very unsystematic method, you will have to be able to make string figure designs in the first place. Many books are available and I have made several instructional videos for making string figures.

By experimenting with different string game patterns, and laying them down flat, and drawing the design apart ,some interesting ‘newish’ knots can be found. These can then be refashioned and doubled or tripled from a knotter’s point of view.

Below and on the next page you will find some examples of collapsed string figure ‘knots’.

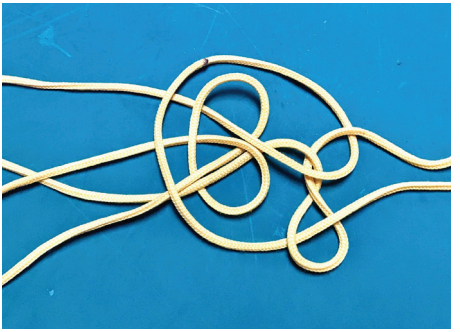
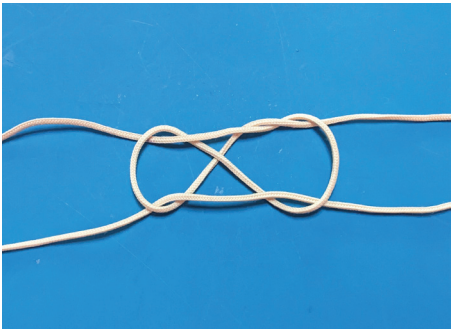
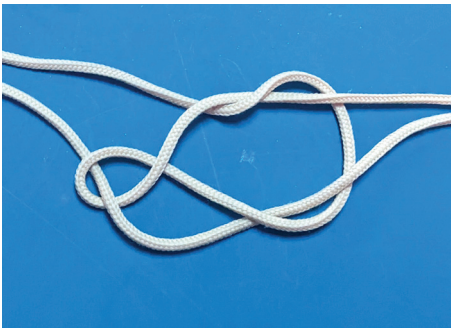
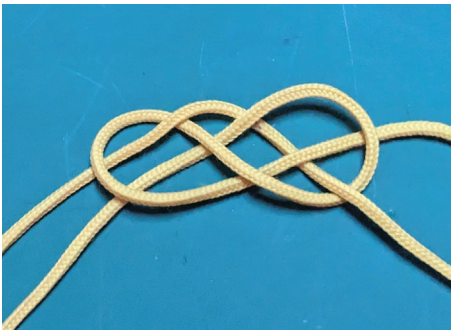


String figure known as ‘Many Stars’

Disolving a double string diamond design

2 See my YouTube video ‘How to tie a knot in a piece of string without letting go the ends’ on my YouTube channel, https://www.youtube.com/@philipnoble9105

3 Cozette’s full article can be found in Bulletin number 30 of the International String Figures Association (This can be obtained by contacting www.isfa.org)

Above - Various other patterns from assorted asymetrical dissolutions of string figures. All of these patterns can be turned into actual knots by altering one over/under crossing.

An Enigmatic Knot from the 17th Century

by Joaquim Almeida Escudeiro

Some years ago I found an old catalogue, Exposição de Arte Sacra Missionária, Catálogo, Lisboa MCMLI. Agência Geral do Ultramar, Impresso nas Tipografias Da Empresa Nacional De Publicidade E Oficina Gráfica, L. da, Com Gravuras De Bertrand (Irmãos), L. da.

On p 200 of this book, https://bit.ly/KM164-1, there is a sharp image of an ivory carving with a clearly visible knot (See below Fig. 1a & 1b).

The piece displays the unique characteristics of the famous Indo-Portuguese Carving School in Goa, a Portuguese territory in 17th and 18th-century India, known for its exceptional work in ivory.

During this time, ivory was transported from Mozambique to Goa where it was carved into breathtaking Christian icons. Notably, there are numerous carvings of Christ the Shepherd. Some of the pieces have wellcarved, detailed depictions of knots that might have had special significance no longer apparent.

I tried to tie the knot, but failed, which I put down to my conviction that the knot had to follow the common way of tying a robe, namely a half-slipped Reef or Granny knot also known as a slipped Square or False knot (Figs. 2 and 3).

Fig 1a — St John the Baptist

Fig 1b — Enlarged Knot Detail

Fig 2a

Figs. 2a (left) and 2b (right), Girdle knot (From the Square knot) front, and open views. Note that this back view of the knot seems closer to the two diagonal sections found in the carving.

Fig 2b

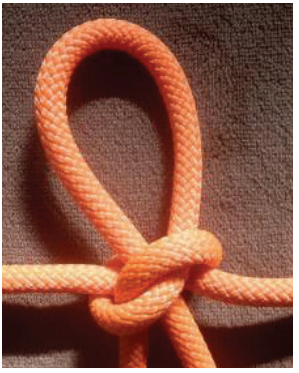


Fig 3a

Fig. 3a (left) & 3b (right), Girdle half Bow knot (From the Granny knot) front back and open views.

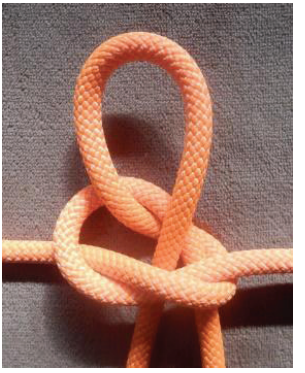


Fig 3b

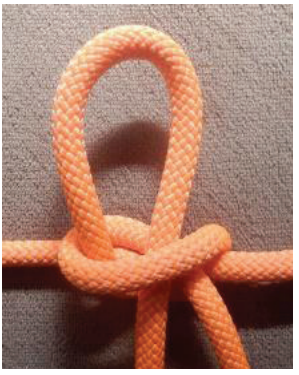


Fig 4a

There is also a more popular Bow Tie, extensively used, that while not resembling the carving, still needed to be investigated.

Fig. 4 (a and b), Bow Tie open knot for better view of its structure.

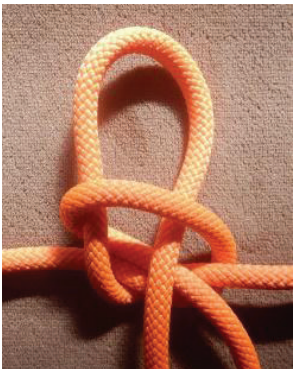


Fig 4b

But this intricate knot, as carved, seems to be an impossibility, though artistic. A slip knot requires inserting a loop to tie it and then pulling the working end to remove the loop and untie it. (Fig. 5).

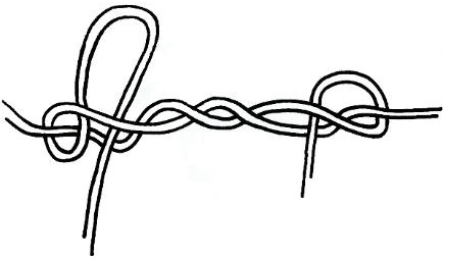


Fig 5

Fig. 5, In any Bow knot a loop in the working end has to be integrated into the knot structure so that it unties easily by pulling the working end.

However, the pulling and untying of this carved knot seems impossible due to the working end loop passing through two separate loops (Fig. 6).

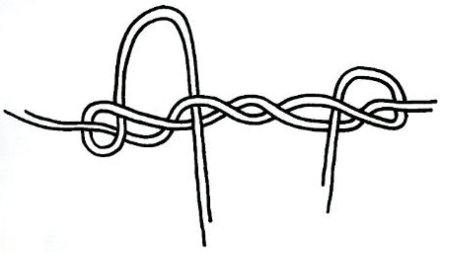


Fig 6

Fig. 6, In any Bow knot if the working end is inserted in a loop other than the insertion point of the loop itself, then the working end loop cannot be pulled out.

My conclusion is that this carved knot is not part of the Bow knot family. For years, I tried, in vain, to create a workable knot that replicates the carving. I found that the Figure of Eight knot, with another rope inserted, appears to do so (Fig. 7).

Fig 7a

Fig 7b

Fig. 7 (a and b), A Figure of Eight knot with another rope inserted (and open view). But unfortunately, the insertion of a second rope into the Figure of Eight knot means it is not a functional knot!

My mother, Fernanda Almeida, also became interested and came up with a knot that closely resembles the carving Fig. 8 (a and b), My mother's knot and shown open.

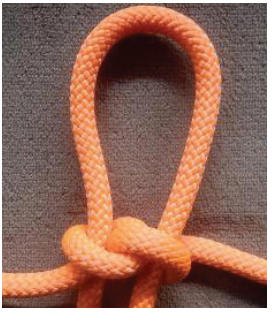


Fig 8a

Fig 8b

No matter how elegant it appears, sadly it is not tied or untied easily. It was only after I had analysed her knot that I was able to decipher the carving, and tie a real knot that serves the purpose, and looks almost the same as the carving (Fig.1b, p 17).

Fig 9a

Fig. 9a, my knot shown open and then tightened, Fig. 9b, in a softer rope. This knot is really neat and it could have a mystical significance. I see three loops that could be evocative of the Father, the Son and the Holy Spirit. All three in one binding knot! Was this why this knot was used for the carving?

Fig 9b

I believe that this knot is as close as one can get to the carving, and it also serves the purpose, though it does not open like the half-slipped Reef knot.

Are there other forgotten knots to be found in paintings and carvings? I believe there are and that they represent real knots waiting to be revived. As I tried to decipher the knot, testing possibilities with a rope in hand,

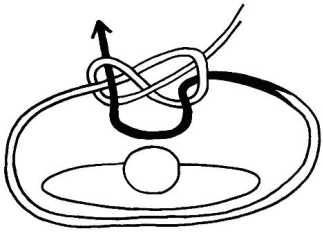


Fig 10. How to tie my knot, as seen by stylised person.

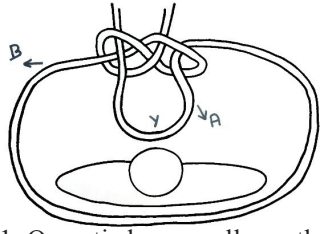


Fig. 11. Once tied; one pulls on the loop (A) to tighten; then one pulls sharply on (B) to lock the loop (Y). To loosen it; one relieves pressure on one side of the knot and it will open.

I also stumbled on other interesting possibilities that could be used to tie a belt or a girdle. One such example I have called the Rose Bow Girdle knot, that is pleasing to the eye and easy to tie. (Fig. 12).

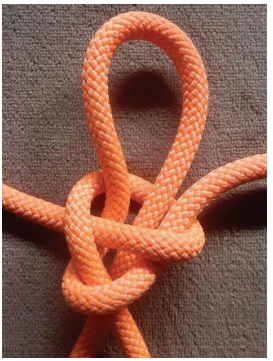


Fig 12a

Fig. 12 (a and b), My Rose Bow Girdle knot and open.

I hope this article will encourage other knot tyers to attempt the revival of old knots that could still be discovered in statuary and other forms of art.

Who knows what we might find!

Fig 12b

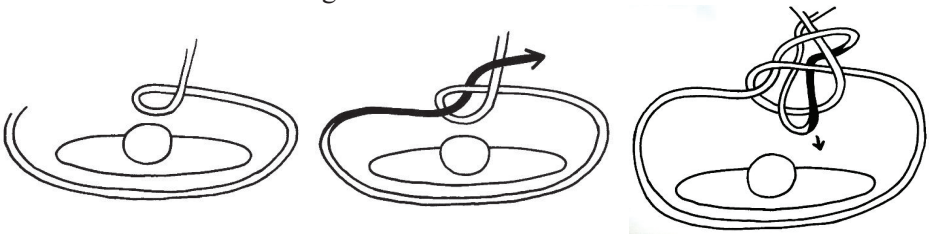
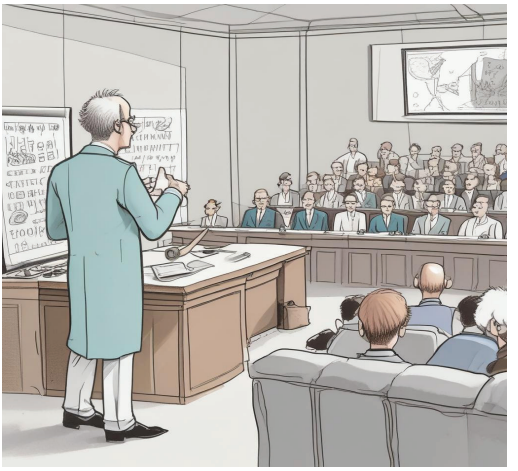


Fig. 13a,b,c. How to tie the Rose Bow Girdle knot.



"First, it was Matter/Anti-matter and then Dark matter. Now, from String theory, we know it all starts with Knotting Matters."

Dormouse Bridge

by Richard Hopkins

One of our West Country Knotters drew my attention to an article in *The Times* of the 12th of April, 2024.

The article said that because dormice do not like to come down to the ground, mini-rope bridges have been constructed to enable them to travel safely between woodland sites after damage by ash dieback in the Forest of Dean. Ash dieback is a fungal disease that kills ash trees.

Damaged trees have to be felled and this left gaps between parts of the forest which meant that the dormice felt vulnerable to predators while attempting to cross.

I was intrigued by the idea of the mini rope bridges so contacted the ecologist for Forestry England dealing with the Forest of Dean, Kate Wollen.

She explained that while the dormouse numbers are in decline, the Forest of Dean is still an important habitat for these tiny creatures.

Before designing the bridges, Kate and one of the arborists, Dave Smith, looked at other wildlife bridges from around the world. Most of these were too expensive to copy and went across busy roads and railways.

In the end, they adapted an Australian possum bridge but used ropes instead of wire as they needed a shorter span and there would be much less traffic.

They constructed the 65ft long bridges using 16mm rope woven through 45mm mesh commercial lorry cargo netting cut into 18in strips

These were then installed, by professional arborist climbers Dave Smith and his colleague Phil Vincent, 16ft above forest roads and they were supported between the trees.

Installation took only two days, but sadly from our point of view, they used metal clamps to hold the bridges rather than cordage. Cameras will be fitted to monitor the use of the bridge and, hopefully, the dormice using them.

Dave and Phil provided the photo below of the dormouse bridge, spanning the gap in the trees

Some Ropemaking History

by Colin Byfleet

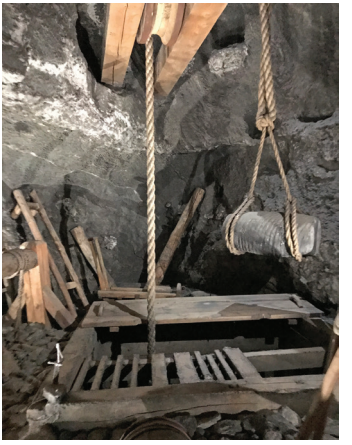
Whilst at the IGKT meeting in Hartlepool in May our President, Mikko Snellman, showed a splendid book about the Ropemaking in Graphics exhibition in the Krakow Saltworks Museum in Wieliczka. Both the book and the exhibition were created by the curator of the museum, Marek Skubisz, from documents and machinery owned both by him and the museum.

By good fortune my wife and I were about to drive to Eastern Europe on a family-history research trip and would be in Krakow in early June. Having contacted Marek, we were very lucky to be invited to a tour of the immense salt mine and the museum.

Mining started in the 13th century and the salt was extracted by hand for the next six hundred years before machinery was available. The mine's extent is huge, with a total passages length of about 180 miles (290 km). As with most old mines, rope was used extensively for towing and carrying salt, lowering and lifting men, ponies and materials etc. Several materials were used in making the large amounts of rope needed, primarily lime bast fibre (linden phloem) and hemp (also a bast fibre). Demand for fibre and the huge demand for wood props helped to contribute to the denuding of a large surrounding area of trees.

Here are a few examples of rope use, and its production, in the mine:

A 19th century bosun's chair, made of hemp and used for lowering workers into the mine. The maximum depth is about 325m (1,070ft), reached in a number of stages.



Ropes in use for lifting. Note the barrel-shaped (for easy rolling) block of salt. In pre-machine days this would have been cut by hand. The 'barrel' weighs in at about 2 tons.

Left - A 4-man rope winch, about 4m (13ft) high.

Above Right - Lime bast lifting-rope samples from the 14th century. These are about 1.5m (5ft) long and 8cm (3in) diameter. The dry atmosphere has preserved the material well.

Below Left - Men (well, mannikins) descending through an (260ft) chamber. Allegedly they sang hymns on the descent.

Below Right - Hemp shaft-ropes from the 13th & 15th centuries.

Left - Marek Skubisz, museum curator and author, with an original geared hook-driver in the mine.

Above Right - The working face of the hook-driver, showing the common pattern of 4-strand rope. The core was often fed in by a young boy.

Below - One of the largest chambers has been carved into a chapel. All the surfaces, including the 'tiled' floor, have been carved from the crystalline salt.

Right - Another large chamber showing the extravagant use of wood for support. The staircase, lower left, goes up two storeys giving an idea of scale.

Marek finds ropemaking machinery and its use immensely interesting and has a large collection of such machines at his home. Unfortunately, there is not enough space for him to display these fascinating pieces of history.

Jackie and I are very grateful for the really memorable day which he arranged for us at the Krakow Saltworks Museum in Wieliczka, Poland. https://muzeum.wieliczka.pl/en *Ed — See p 40 for futher information.*

An extravagant use of wood poles, for support, decimated nearby forests.

Narzędzia powroźnicze
z warsztatów Bolesława Kosturkiewicza w Bochni,
Tadeusza Różyckiego w Dobczycach oraz Mariana Różyckiego w Myślenicach
Ropemaking tools
from the workshops of Bolesław Kosturkiewicz in Bochnia,
Tadeusz Różycki in Dobczyce and Marian Różycki in Myślenice

In the exhibition at the museum of the salt mine, a selection of typical ropemaking and handling tools from other mines in south-west Poland.

Another type of Chest Becket

by Agostino Cortese

Almost five years ago, I made a floating keyring with the shape of a red fish. It was covered by half hitches, and a man who had seen it asked if I could also make a replica of two broken chest beckets he had, which were made with the same technique.

One of chests, probably from the beginning of 1900, originally belonged to a fisherman from an Island in the Venetian lagoon. The other was probably from the end of the previous century, and the owner thought it had originally come from abroad, having an American lock.

I had seen some beckets of the same kind in museums on the Adriatic Sea coast. But when I searched through my knotting books, to see if there was further information on that kind of beckets (in particular of the core), I realised that that type of becket was not documented in the books of knots and seamanship I have. It was a much simpler knotwork compared to the beckets you can see pictured on the inside of the covers of the Ashley's book, or wonderfully drawn inside Henry Garrett's one.

I showed some pictures at the last AGM and now a few also here. I kindly ask anybody who has seen them in any other place or book to let me know. Pictures 1-3 are the original broken beckets to be replicated.

At right, the chest in pictures 4 and 5 at the Museo del mare "Sergej Mašera" of Piran/Pirano (https://pomorskimuzej.si/en) has a very similar becket. Picture 6, at right, shows a becket from the Museo della Marineria di Cesenatico (https://museomarineria.it), that is attached to a chest from Chioggia, a fishing port near Venice.

2 - Tarred becket

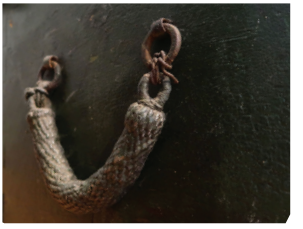
1 - Painted becket detail

3 - Tarred becket detail

4 - Pirano Museum chest

5 - Pirano Museum, becket detail

The first becket I had to remake, was not really broken. Only the lashing that connected it to the rings of the chest were broken, so I just made another thin line with three tarred strands of the same diameter to replace the original.



6- Cesenatico Museum

The second becket was painted and the half-hitched cover was made of an uneven strand, not by a cable-laid line. I found an identical piece of rope for the core part with the eyes, I enlarged it a bit, adding some strands (all were made of hemp).

7 - Starting the covering

8 - half-hitched covering samples

9 - Finished becket (left), original (right)

After making some samples, I choose an uneven strand taken from an old, but not used rope from Italian Army old stocks (pictures 7-8). The result (picture 9 left) was quite similar.

I would have tried once more to decrease the diameter of one millimetre and a half, but the owner's patience had ended. Pictured at right, it was installed as it was on the chest (picture 10).

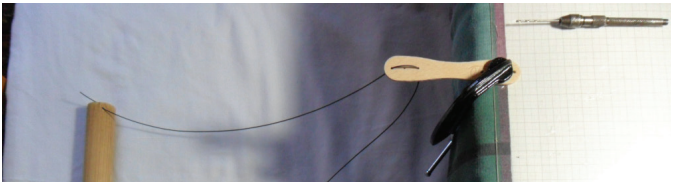
10 - Replica unpainted becket

Spanish Hitchings

by Joe Bennett

This tutorial is for a method of making patterns in Spanish Hitching. I would advise reading through the whole tutorial several times as I will be adding relevant information throughout as that information occurs to me. I produced something similar previously but this method is much better. I will be using 1mm. black polyester cord for the warp and 2mm. white polyester for the background colour. I will use red, blue and gold type 1 paracord from Paracord EU/UK for the pattern.It is about 1.9mm. The top portion of the photo below shows the rig that I use. A lollipop stick with 2 small holes drilled in it is clamped to the edge of the table. A pin vise is the best tool for drilling the holes which should be just big enough to reeve the warp cord through. The warp is rove through the holes as shown and secured to the 28mm. piece of dowel that the work will be done on. I use black cord for the warp as it tends to get lost in shadow. When pulling slack through on the warp it should render freely through the holes with perhaps just a little bit of resistance.

This shows once you have enough slack to work with, a clothes peg which is clamped to the end of the stick. This should be sufficient to keep the warp taut while you work.



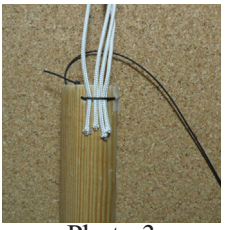


Photo 3

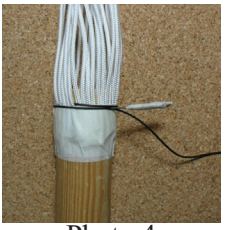


Photo 4

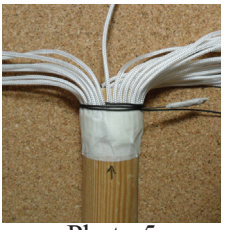


Photo 5

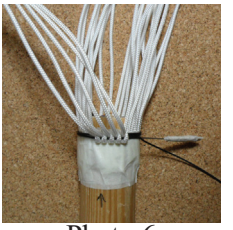


Photo 6

Photo 3 — This is how I start. These white cords will be the background for the design. The warp must be kept taut as you insert them. Indeed, it must be kept taut at all times.

Photo 4 — All whites in place.

Photo 5 — Add another turn of warp by rotating the dowel. The hitches for this system will be over 3 and back up under 1. The cord leading upwards is the first cord to be hitched as it is the first one to go over 3 parts of warp.It will also be the start of the first "row"

Photo 6 — First row started with inside or left hitches (LH's).

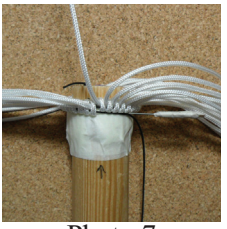


Photo 7

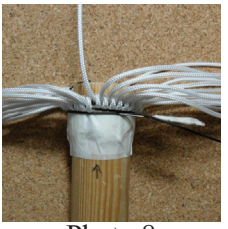


Photo 8

Photo 9

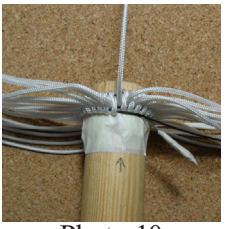


Photo 10

Photo 7 — First row finished because the next strand to be hitched (leading upwards} would only be going over 2 parts of warp.

Photo 8 shows another part of warp wound on and the cord leading up is the first to be hitched for the next row.

Photo 9 — Next row started.

Photo 10 — Row finished.

Photo 11 — This is the pattern to be made. It has a pattern repeat every 4th hitch. There are 32 white cords in play and as 4 is a factor of 32 there will be 8 of these diamonds in the all-round pattern.

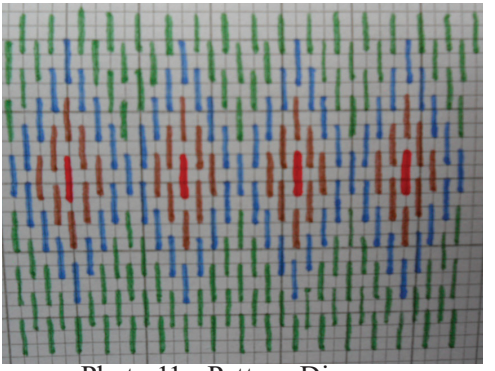


Photo 11 - Pattern Diagram

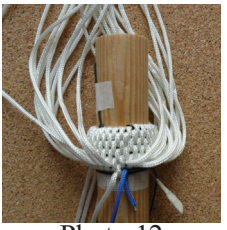


Photo 12

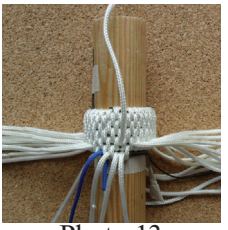


Photo 13

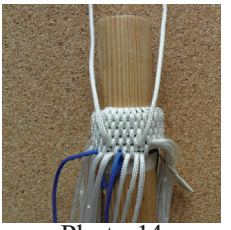


Photo 14

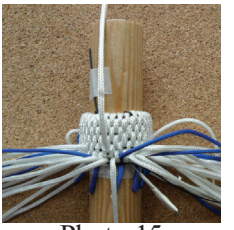


Photo 15

Photo 12 — This is the start of a new row and the pattern will start here. Referring to the pattern diagram in photo 11, LH (left hitch) with white and bring blue up into play under the warp.

Photo 13 — RH the next 2 whites, drop(don't hitch) the next white and LH the next one. Starting with blue, the sequence is lift blue into play-RH-RH-drop-LH. Repeat all the way round.

Photo 14 — This shows dropped strands leading upwards.

Photo 15 — Row completed as the next strand to be hitched (leading down) is only going over 2 parts of warp.

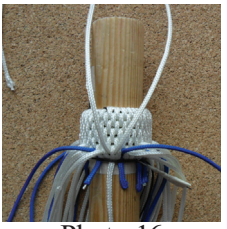


Photo 16

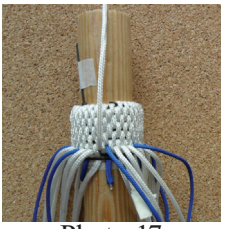


Photo 17

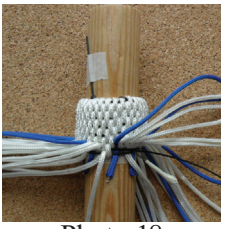


Photo 18

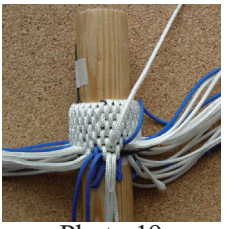


Photo 19

Photo 16 — Wind on another turn of warp bringing all dropped strands under it as you go. Notice that these strands will come down between an RH and a LH, splitting these two hitches.

Photo 17 — Ready to start the next row . The strand leading up will be first to be hitched in the next row as it is the first to go over 3 parts of warp. As you work, avoid shear. The warp is always under tension and will tend to pull the work to the right. Make sure a completed hitch is directly beneath the one above and the vertical line of hitches above.

Photo 18 — Referring to the diagram, the first hitch in the next row is a LH which is shown leading down.

Photo 19 — From now on I will just describe the sequence for each row. The sequence is, starting with blue: LH blue, lift another blue up under the warp. RH white, drop white, LH white. Repeat to finish the row.

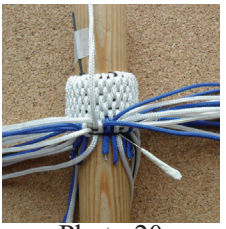


Photo 20

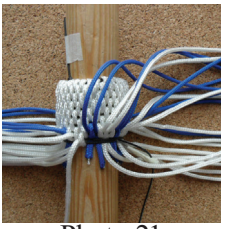


Photo 21

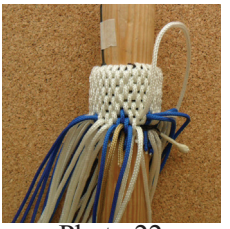


Photo 22

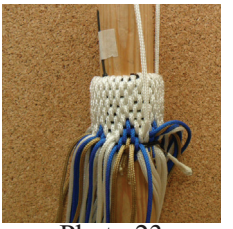


Photo 23

Photo 20 shows the finished row. The next cord, leading up, would only go over 2 parts of warp, so wind on another turn of warp and bring down all dropped strands under it.

Photo 21 — This shows the first strand of the next row hitched . The pattern diagram tells me it is a LH.

Photo 22 — The sequence for the new row, starting with blue is:
LH blue, Lift gold into play, RH blue, RH white, Drop white
Where you start the sequence will depend on which cord starts the new row.
To recap, the modus operandi is:
Start a new row with the first strand that goes over 3 parts of warp.
The row ends with the last strand to go over 3 parts of warp.
Wind on the extra turn of warp, placing all dropped strands under it between a RH and a LH.

Photo 23 — The next row is:
LH blue, LH gold, Lift new gold, RH blue, Drop white
When first hitching a newly inserted cord, keep your thumb on the end in case you pull it out!! It will be completely stable doing the second hitch with that cord. If you do accidentally pull a cord out it can be reinserted using a thin paracord needle.

KNOTTING MATTERS
Needs You!

Dear Cerberus,

We need projects for the December issue. Who has gift ideas, ornaments, or holiday projects for the young and young at heart to share? Show us your work. We want to see it. Give your joy of Knotting to others and gift an IGKT membership.

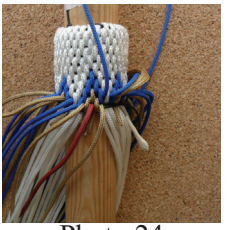


Photo 24

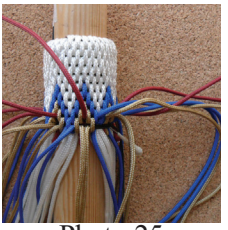


Photo 25

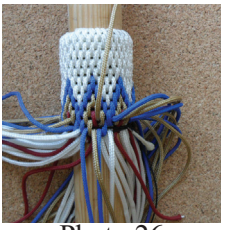


Photo 26

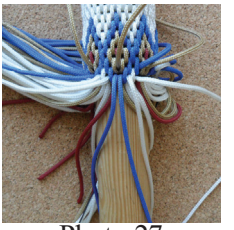


Photo 27

Photo 24 — The next row is: LH blue, LH gold, Lift red, RH gold, Drop blue

Photo 25 — LH blue, Lift another blue, RH gold, Drop red, LH gold

Photo 26 — Next row: RH blue, RH gold, Drop gold, LH blue, Lift white

If any previously dropped cord is lying fair and is the correct colour, it can be brought up as a newly inserted cord as I have done here with the white cord on the right in the first sequence. This saves introducing another cord.

Photo 27 — The next sequence is:
RH blue, Drop gold, LH blue, LH white, Lift another white

In any row, if a number of strands are dropped then the same number of strands are lifted and vice versa. In this work there are always 32 strands at the start of every row.

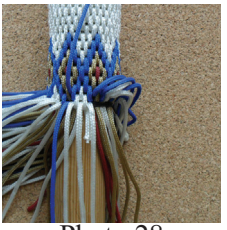


Photo 28

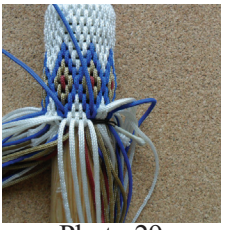


Photo 29

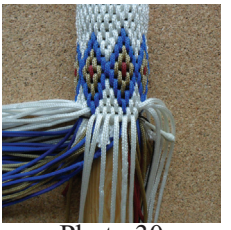


Photo 30

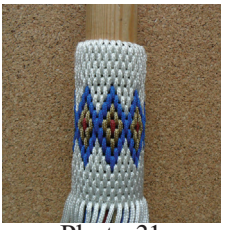


Photo 31

Photo 28 — The sequence for this row is:
RH blue, Drop blue, LH white, LH white, Lift white
Complete the row, wind on the extra turn of warp placing dropped strands below it as you go.

Photo 29 — The sequence is:
Drop blue, LH white, LH white, Lift another white, RH white

Photo 30 — Once you have completed the row and placed the final blues below the extra turn of warp, the design is finished. Only 32 white cords are left in play. The photo shows where I have started LH's with all the whites but

you may use all RH's if you prefer. Nothing need be lifted or dropped. White is just background.

Photo 31 on p 34 — The finished sample after having rolled it with a flat piece of wood. Also, before hitching a cord, pull on it slightly to remove any slack that may have worked into the previous hitch. This will keep the hitching uniform and enhance the appearance of the work.

Photo 32 — A more complex all round pattern.

Photo 33 — This shows just some of the great variety of designs that can be produced.

That is the end of the tutorial. You may find it slow going to begin with but once you have understood how it is done, progress can be made at a reasonable rate. Try your own design!!

Joe Bennett

Photo 32

Photo 33

An Asymmetric Braid

By David Baugh

Howdy guildmates! I ran across this braid some years ago and used it to make a set of parade reins for a friend in Texas. Then got busy with other projects and that technique faded into the dusty recesses of distant memory. Later, I decided to make a new set of reins using this pattern but could not find any published information on it. It must be in an article I read some place but for the life of me, I could not find it. Which is far too common for us senior (senile ??) citizens. So, I examined some paracord working reins I made with that pattern awhile back and relearned how to braid it. ~ (See Reins 1 and Reins 2 below.)

Paracord Reins 1

Paracord Reins 2 - Detail

It seemed only neighborly to share this pattern with you. You could begin with eight strings arranged as in Figure 4, p 37, but that is not how I got into my mess in the first place.

I tied a modified Manrope knot (*ABOK* pp 156-158) with five strings to start my reins, see Figure 1, p 37. I need to share that knot with you a bit later as it made a handsome five petal "star" appropriate for a set of reins to show off in a Texas parade. Before that terminal button was completed, an additional string of an accent color was added under the knot for a total of six strings secured by a binding knot or whipping. Let us call that the "trace" color. Then a short (~2 cm) length of six-string round braid (see Bruce Grant, *Encyclopedia of Rawhide and Leather Braiding*, pp 110-111) was followed by about 1in (2.6 cm) of six-string flat braid divided into 2 three-string segments which forms a button hole, see Figure 2, p 37. That is how the reigns are attached to the bit. After the sides of the button hole are completed, add one more string in the "trace" color as depicted in Figure 3, p 42. As you can see, the result is a nice eight-string flat braid that lends itself to a complimentary two-color, zig-zag scheme. The sky

is the limit so pick out some really nice colors. It is composed of five base color strings plus three accent or trace colored strings.It is now time to start braiding. This braid is actually asymmetrical so it is a bit unusual. Begin with five strings arranged in your left hand as shown in Figure 4, and three strings in your right hand. Notice that the colors alternate, very important.

Figure 1

Figure 2

Figure 3

Figure 4

Now take the far-left trace color and go under 1, over 2 as shown in Figure 5. Next, take the far-left base color and go over 2, under 1 as shown in Figure 6. At this point, you have five strings with alternating colors in your right hand and only three strings with alternating colors in your left hand. Be sure to tighten all the stings. Then, take the far-right trace string in your right hand and go under 1, over 2 as shown in Figure 7. Finally, take the far-right base color string and go over 2, under 1, see Figure 8. Tighten all the strings.

You are now back to Figure 4 and ready to repeat the process. This handsome asymmetric braid should keep y'all out of trouble until we meet again. Give it a try on your next project.

Cheers! David Baugh

Baugh's Braids and Knots, Oklahoma City, OK, USA

Figure 5

Figure 6

Figure 7

Figure 8

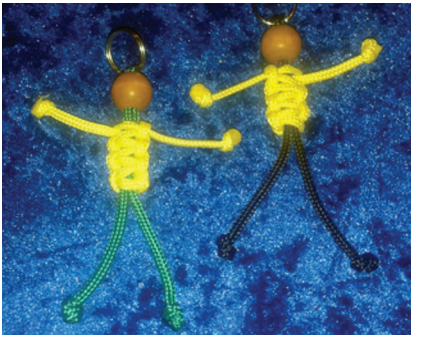
Best Laid Plans

By Phil Cook

Having run workshops for BLESMA (British Limbless Ex-Service Men's Association) for nearly four years, at last I got to meet some of them in the flesh! The venue for the Members' Weekend was Forest Pines, a rather fine hotel in Scunthorpe. No room at the inn for yours truly, so I stayed in my motorhome in the car park (which was authorised beforehand).

I had prepared 20 Kumihimo discs for the Sunday afternoon knotting workshop, with microcord all set up in place for the first of two planned weaves, materials kindly donated by the IGKT. However, when I set up a display table of decorative rope work just to show what else was possible, Kumihimo got outvoted.

So, a last minute change of plan was hatched to make "Paracord Pals". Thankfully, I did recall making these once or twice in the past! I had a plentiful supply of paracord and key rings, and Martin (introduced below) had lots of beads. These paracord pals really are a perennial favourite, and folks this time were not disappointed.



"Paracord Pals"

I dedicated the workshop to Mike, who had attended my Zoom workshops from day 1. Sadly, Mike died a week before Members' Weekend, so we never got to meet face to face. No matter how easy or hard the project of the day, Mike always smiled and made the workshops fun. Mike had to be one of the nicest men that I never actually met.

What I hadn't realised was that workshops that afternoon were "floating", if that's the right word. People drifted from workshop to workshop so they could try out different things. I was particularly grateful to Martin, one of my regular tyers, for his help in making the transition from one group of knotters to the next. Luckily, or was it pure skill (ha!) we managed to make things go pretty smoothly.

Martin, Lisa, & Phil Cook.

Lisa is another of my regulars, and is

the Queen of Kumihimo key fobs (Prince Harry is the proud owner of one of them, presented to him by Lisa at the Invictus Games in 2022). Lisa winds me up by constantly mispronouncing "Kumihimo" deliberately!

Kumihimo Key Fobs

In a previous workshop (on Zoom, of course) with a new group from the North East, we'd made some poppies, which is another favourite amongst veterans in particular. One or two folks had experienced problems flattening the turk's heads they'd tied, so I asked that they bring their efforts to Forest Pines to iron out any problems. Martin, again, was instrumental in helping sort out any little misunderstandings or issues. Martin also brought a few of his poppies, which I suppose we simply call flowers?

What happened to the Kumihimo discs then, I hear you ask? One or two actually made the first planned braid by following the instructions in the workshop document I'd prepared, without any further instruction from me. Most of the discs were taken away, along with copies of the workshop document, for people to try when they got home. I do hope they have a go and let me know how things went.

What next? As well as individuals, a number of "Outreach Officers" (regional leaders I suppose would be one description) attended the workshop and have asked that we organise Zoom workshops for their various regions. This is most likely to occur later in the year when the nights get darker and when summer ends (don't say it, I know what you're thinking). Yes, enthusiasm is often high in the moment. I'll have to see what happens. Whilst I have said many times how satisfying it is to work with veterans because of their "can do" attitude, it occurred to me over the weekend that I probably have been seeing things through rose-tinted spectacles because I am only ever exposed to those who are in a relatively good place. It's a fact there are also those who do not cope so well with their physical injuries, not to mention the mental and emotional problems often associated with physical trauma. There are those who do so much hard work behind the

Poppies or simply Flowers

scenes to help those in need, and hopefully encourage them to become involved in new activities, not just knotting.

Finally, in answer to a question often asked of me about how much I charge for these workshops (Zoom or otherwise), the answer is nothing - it is purely a voluntary activity.

“Are you really sure you wish to know how to tie a 3rd knot?”

Book Reviews

Faierie Knotting, Knots Lost,Found and Created in Portugal, Joaquim Almeida Escudeiro

With such an intriguing title, Faierie Knotting certainly encouraged me to investigate further. To my delight, I found it to be a book that is easy to read and is packed with photographs and diagrams that are clear and a delight to work from. The stories attached to the various knots give a very personal and interesting touch which adds significantly to the uniqueness of this publication. It is clear that Joaquim Almeida Escudeiro has worked hard to not only capture the imagination of his audience, but to also mindfully pass on the knowledge of knots gleaned from ancient sources. Whether dipped into or studied avidly, there is a lot to be taken from his valuable research.

Raising a "simple knot to the level of art" is always to strive for, so armed with Faierie Knotting, I am confident I can meet that challenge enjoyably. I would strongly recommend this to anyone who, like me, finds knotting and knotwork an exciting voyage of discovery.

Lynne Hudson
Solent Branch

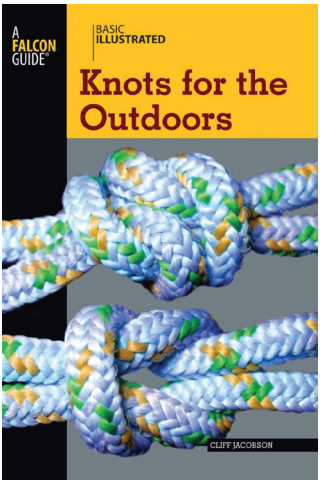
Knots for the Outdoors, Cliff Jacobsen and Lon Kevin, 2008

South paws rejoice. This very useful book has just 32 knots, and most of them have a left-handed illustration.

In addition to the clear illustrations, the typical use for the knot is given. Sailors, campers, road trippers, gift wrappers, and fisherman are just some of the people that will find this book a handy reference.

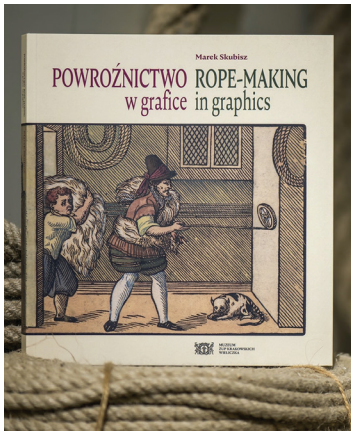
Time to get knotted in the great outdoors.

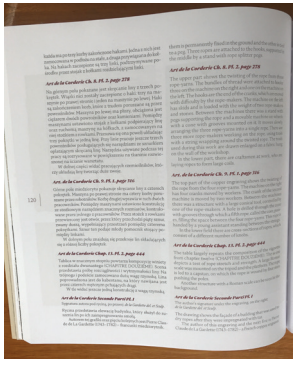
Peter "Potts" Bishop
Guilford, CT

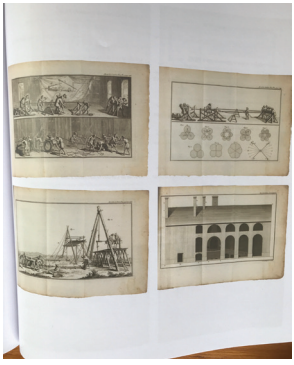


Marek's Beautiful Book

Rope-making in Graphics is a splendidly produced 200-page collection of illustrations of the history of ropemaking from around Europe. The excellent illustration descripitons are in Polish and English. For a work of this quality, the book is remarkably inexpensive at 85 zloty, £17, €20, $21, Can$30, Aus$32







We think that many members would appreciate a copy of this splendid work. The museum shop is not really set up for international distribution outside the EU and IGKT would like to help members obtain a copy. We are investigating the best way to do this and will contact everyone by email.

(If you don't use email, but would like a book, please contact
IGKT, Oaken Cleave, Cobbaton, Umberleigh, EX37 9SG, UK
or +44 (0) 1769540626. The expected charge per copy is: UK £27, US$55, Can$79, Aus$95

News from the Branches

North America

IGKT-North America will be holding their annual AGM on Saturday, October 5th, 2024 at the Maritime Museum of San Diego, California, USA. Our constitution will be presented for ratification at the AGM, so this will be an important event for members to attend. The host hotel, Wyndham San Diego Bayside, 1355 N Harbor Drive San Diego, CA 92101 is offering a limited reduced rate through this link: https://book.passkey.com/go/IGKT

Berkeley ferryboat

Entry into the event is $30 and includes: our traditional Display Day, demonstrations, and offer talks, membership meeting and the IGKT half-yearly meeting; all aboard the historic ferry boat Berkeley.

That evening is our traditional Knot Tyers Supper & Fundraiser. Entry tickets are $45pp. This is our sole fundraising event for the year. We hope that attendees will be generous with their donations and purchases. Anyone who cannot attend, can donate by contacting the IGKT-NAB at contactus@igktna.org.

On Friday, October 4th, there is a special charted sail aboard the galleon San Salvador. The cost is $50. This is a replica of the early Spanish galleon ship that arrived on the west coast of the Americas in 1542. Call immediately as reservations opened in July.

There will be a limited number of free entry tickets available which were generously donated to the IGKT-NA for guests to tour the USS aircraft carrier Midway.

USS Midway

San Salvador
Photo credit Jerry Soto

ACTION REQUIRED: Branch News

It's your publication, why wouldn't you submit announcements, meetings, and other important information?

IGKT Australia Meeting

Venue - Hobart Town Hall
Register at www.australisknots.com.au

5-6 Feb - Closed IGKT Meeting & Dinner
7-10 Feb - Public Exhibitions, Demonstrations, Tutorials as part of the the Australian Wooden Boat Festival

Knotty Volunteers Needed!
Fender making tutorials
Children's knot tying activities
Knot Tying Demonstrations & Competitions

Please contact Barbara.Frankel66@gmail.com
to help with festival activities

Get your Australian Holiday Visa NOW!
https://australianwoodenboatfestival.com.au/
https://www.hobarttravelcentre.com.au

Hobart 5-10 Feb '25

Branch Contacts

Australia

Contact: Robert Underhill
rvumoose@icloud.com
Tel: +61 488 777 785
34 Dawson Place, Donnybrook,
WA 6239 Australia

Belgium

Contact: Ronny Wouters
rcwouters@scarlet.be
Tel: +32(0)3 658 7937
Venue: Akkerlaan 24, 2900 Schoten, België

Canada

Southern Ontario Knot Tyers
http://knotcanada.webs.com
Contact: John Staley
southern.ontario.knotyers@gmail.com
Tel: +1 905 389 2508
Venue: Hamilton, Ontario, meets 2nd Sunday of every month,

France

www.igkt.fr
Contact: Jean-Pierre Durand
durand0547@orange.fr
Tel: +33(0)6 64 00 66 91
See IGKT.net for meeting times.

Germany

http://www.knotengilde.de/
Contact: Yuval Dvoran
info@knotengilde.de

Internationale Gilde der
Knotenmacher Deutsche Sektion e.V.
c/o Matthias Böving
Kappenstrasse 22
45473 Mülheim/Ruhr

Netherlands

Contact: André van der Salm
andrevdsalm@gmail.com
Tel: +31 (0) 625 067 174
Venue: Binnenvaart Museum,
Maasstraat 19, 3313 CR Dordrecht.
Meetings from 10:00 on the 1st Sunday of each month, except Dec.

New Zealand

Want to start a Branch? Contact the Guild's Web Administrator.

United Kingdom

Dorset - UK

Contact: Peter Goldstone
goldstonepg@aol.com
Tel: +44 (0)1725 516 258 or
Mobile: +44 (0)7702 733005
Venue: The Ship Inn, Custom House Quay, Weymouth DT4 8BE
Meets monthly 3rd Wed 19:30 - 21:00

East Anglian - UK

Contact: Stuart Weston
pugwash1941@gmail.com
Tel: +44 (0)1449 674 327 or
+44 (0)7801 239 731
Venue: Windmill Room, Abbots Hall Primary School, Danescourt Ave, Stowmarket, Suffolk

Midlands - UK

Contact: Bruce Turley
bruce@btknots.co.uk
Tel: +44 (0)1214 534 124
Venue: The Old Swan Inn,

North West England - UK
Contact: Ian Rogers
iansrogers@aol.com
Tel: +44 (0)1606 590 729
Venue: George & Dragon
67 High Street, Tarvin,
Chester CH3 8EE
12:00 to 17:00 every 3rd Saturday

Solent - UK

http://igkt-solent.co.uk
Contact: Chris Jenkins
igktchris@btinternet.com
Tel: +44 (0)2392 601 779
Venue: Fareham Sailing and Motor Boat Club, Lower Quay,
Fareham, Hampshire PO16 0RA

Surrey - UK

Interested in restarting this branch?
Contact secretary@igkt.net

West Country Knotters - UK

Contact: Richard Hopkins
richardhopkins907@gmail.com
Tel: +44 (0)1179 867 146
Venue: Woodhouse Park
Fernhill, Almondsbury, BS32 4LX
Meets 13:00, the last Saturday of Jan, Mar, May, Jul, Sep, and Nov.

Yorkshire - UK
Contact: David Pearson
wayzegoose_uk@yahoo.co.uk
Tel: +44 (0)113 257 2689
Venue: Pudsey Scout Headquarters,
The Lanes, Pudsey, LS28 7AS
Meets 11:00 - 16:00 check IGKT.NET

United States of America

Alaskan Branch - USA
Contact: Charles Rigden
charles@rigdencpa.com
Tel: +(1) 928 231 2775
Venue: Anchorage Senior Center,
1300 East 19th Avenue, AK 99501
Meetings every Thursday 18:00 - 20:00

North American Branch - USA
www.igktna.org
Contact: Rusty Helms
secretary@igktna.org
Tel: +(1) 317 627 4562

Pacific Americas - USA
www.igktpab.org/
Contact: Peter Glick
PMGlick@gmail.com
Tel: +(1) 310 871 8611
Venue: Via Zoom, Contact Peter for details

All chapter details as on IGKT website on 15/08/2024

back cover photo : Joe Bennett Bell Rope

IGKT SALES	GBP
A Booklet of Lanyards, Willeke van der Ham — An easy to follow introduction to making lanyards	£4
Advanced Knotting, Maurice McPartlan — An excellent DVD for complex 3D Turks Heads	£12
A Fresh Approach to Knotting and Ropework, Charles Warner — A wonderful work with over 500 diagrams	£15
A New System of Knotting, Harry Asher — A reprint. Asher's genius is shown really clearly	£7
A Practical Approach to Circular Knotworks, A and C Åström — Circular knots **2nd Edition**	£10
Breast Plate Designs, Brian Field — Designs to make and wear	£3
Charlie's Knots, Charlie Smith — Tying Turks Heads directly in the hand New edition	£3
Concerning Crosses and More, Brian Field — Flat Knots tied 'in hand'	£3
Decorative Woven Flat Knots (incl pdf), Skip Pennock — Lots of terrific shapes	£13
Design and Make Rope Mats and Rosettes, Nils Kristian Rossing — Circular mats **2nd Edition**	£13
Exploring Turks Heads Articles about Turks Heads from the first 150 issues of *Knotting Matters*	£14
Knotcraft, Stuart Grainger — A much loved book about decorative knotting	£4
Knotted Fabrics, Stuart Grainger — Making mats, covers, baskets, etc. A reprint of this popular work	£10
Knotted Novelties, Eric Franklin — Reprint of *Nylon Novelties*	£3
Knotty Potty, 'Jenny Wren', alias IGKT co—founder Geoffrey Budworth	£4
Monographs 1-14, Des Pawson — Various prices, see full list on website	
Plaited Moebius Bands, Geoffrey Budworth — A collection of knots with the properties of Moebius strips	£2
The Fender Book, Colin Jones — Does exactly what it says	£13
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The Sailor and his Knots — A unique reprint of Ashley's 1925 work	£10
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Turksheads the Traditional Way, Eric Franklin — A really useful introduction Reprinted 2022	£3
IGKT Car Window Sticker	£2
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IGKT Enamel Badge — 2cm diameter, Please specify clasp or pin fitting	£6
IGKT Photographer's Scale Card — Indispensible for indicating the scale of a pictured subject	£1

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